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# STUDIES IN MODERN PLAYS

## TENTATIVE EDITION

Many clubs are convinced of the advantage of studying one subject thruout the season, and for this work a carefully prepared program is needed. Local or state committees and state library commissions have spent time in preparing outlines which would be suitable for use elsewhere if they could be made available by printing. It is proposed in this series to centralize such work and to conserve the effort spent in making a good outline by putting it in shape for distribution. The outlines in this edition are printed as originally prepared and they are *experimental* rather than typical. Clubs themselves by an actual testing of the outlines will be able to offer suggestion and criticism which will lead to a revision of form.

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*Monograph*

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Lists of books are appended to some of the outlines. It would be well for the club to own some of the recommended books. Others can be obtained either from the local public library or from the state traveling library. When very full lists are given it is not necessary for any club to use all the books, but the longer list leaves more room for choice.

The best material on some subjects may be found, not in books, but in magazines. These may be looked up under the subject in the *Readers' Guide to Periodical Literature*. Magazine articles and illustrated material may be obtained from the *Wilson Package Library*. For terms see fourth page of cover.

A partial list of the study outlines now in print will be found on page three of this cover. For latest additions to the list write to publisher.



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# STUDIES IN MODERN PLAYS

## A STUDY OUTLINE

*Handwritten:* <sup>Amelia</sup>  
Mrs. H. A. DAVIDSON, M.A.

THE H. W. WILSON COMPANY  
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Galsworthy's plays are remarkable because they deal with moral and social questions on which the public conscience is keenly alive but opinion divided. This play has been the subject of many sermons and discussions and invites consideration of the object society should have in view in the restraint of criminals.

MILESTONES, by Arnold Bennett and Edward Knoblauch .....	8
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The purpose of "Milestones" is to give dramatic expression to the changes that take place in the passing of a single generation. Great changes in industry and in society are shown in their effect upon individuals who pass from the eager enthusiasm and loves of youth to the conservatism of age which sees golden days only in the past. Most skilfully has the dramatist mingled with the typical transitions from youth to age the great social changes which have marked the period from 1860 to 1912. Dramatically, the play is difficult to present through the great intervals of time supposed to elapse between the acts; still, the transitions wrought by time, the repetition of old situations with new actors, as children, then grandchildren, appear in the rôle of young lovers, gives a certain unity to the play, while the close parallel with the lives of us all arouses deep interest.

CHITRA, AND THE PRINCESS, by Rabindranath Tagore	11
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The award of the Nobel prize to the Poet of India has drawn universal attention to his works. "Chitra" is one of the most beautiful of his narrative poems and its theme, the relation of woman to the life of the world, and to the individual man, her lover, invites comparison with Tennyson's "The Princess," written a full generation earlier. Each poem presents the question of the higher education and position of woman in the spirit of the age in which it was written. "The Princess" is a prophecy, proclaiming timidly hopes unfulfilled; "Chitra" comes after a generation of experiment and fulfilment.

THE GREAT DIVIDE, by William Vaughn Moody...	17
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"The Great Divide" had, for a time, great success on the stage. It set forth, in verisimilitude, the conditions of life in the great Southwest and presented, besides, a strong contrast between conventional traditional morality and that righteousness of the heart and life which is wrought out in an honest effort to redeem the errors of past years.

THE FAITH HEALER, by William Vaughn Moody.. 18

"The Faith Healer" failed completely on the stage. The issues in it are too fine, too spiritual to become a visible dramatic reality, but as a reading play "The Faith Healer" is far superior to "the Great Divide," and in the study outline here given an attempt is made to guide readers to an interpretation of its allegorical and spiritual meaning.

MARLOWE, by Josephine Preston Peabody..... 22

This play, written by an alumna of Radcliffe college and acted at the opening of the Elizabeth Agassiz hall in Cambridge is considered by critics the best interpretation of the character of the poet Marlowe to be found. The plot is slight; the interest centers in the man and in a most remarkable and lively presentation of the manners and life of the age.

THE PIPER, by Josephine Preston Peabody..... 26

This play, written without a name in the competition for the award of honor at Stratford-on-Avon, won the prize over many others. It was acted under the supervision of the author, first in the Shakespeare Memorial Theater, Stratford, later in New York City. The charm of the play lies in its delicate poetic quality, in a hidden meaning within an old legend, and in the faithful presentation in setting, atmosphere, etc., of the superstitious age in which mystery plays were a familiar entertainment.

THE BLUE BIRD, by Maurice Maeterlinck..... 29

This play is too familiar to require description. It has had the wonderful fortune of becoming popular as a fairy play for children and at the same time of holding the attention of older theater-goers through a tender and well-sustained allegory. The means used and the purpose of the author in each part are well worthy of careful attention.

HEROD, by Stephen Phillips..... 32

This play has been acted with great success in America by an English dramatic company. It is remarkable for dramatic unity, power, and a lively suggestion of the fierce passions of the age in which its scenes are laid.

THE FIRE BRINGER, by William Vaughn Moody.. 36

This play represents well the epic-dramatic poem in which the author first achieved success. It is given here both for the intrinsic interest of subject and poem and because readers who study only "The Great Divide" and "The Faith Healer" will have a very incomplete and one-sided impression of this author.

REFERENCE LISTS ..... 39

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# STUDIES IN MODERN PLAYS

## METHOD OF STUDY

*Essential Conditions.*—The essential conditions of interest and success in the use of this Study Outline are, first, the ownership of the books to be read with care; secondly, the common reading by all of the assigned play preliminary to the meeting; thirdly, common study and preparation of the Study Outline questions and topics for discussion. This will furnish the basis for an expression of individual opinion of value because original and formed through personal consideration of the topics presented.

*Written Papers.*—Written papers should not be assigned on the main topics for study which constitute the lesson for all, but only, if at all, on side topics of value for illustration or information in relation to the main study.

*Number of Plays.*—Since the number of meetings in the year and the leisure for reading or study vary in different clubs, a greater number of plays are arranged for in this Study Outline than most clubs will care to include in a year's program. This makes it possible to select the plays preferred by a majority of the members and to omit others.

*Study Topics.*—It is important that each member of the club in her study in preparation should consider the full series of study topics, but in the meeting it is most important to give time to those on which differences of opinion arise. These may be selected in advance and marked in the outline; or, better, a skilful leader may select and develop these topics in the course of the meeting as the desire of individuals becomes apparent. The

meeting is not a recitation, but a place in which to complete and add to private work previously done.

*Duties of the Leader of Discussion.*—When the hour for “Discussion of Study Outline Topics” arrives, the president, or preferably, a chosen leader of discussion, should act as leader, put questions, call for opinions, etc., but should reserve her own opinion until after a full discussion, pro and con, by all members who wish to present briefly their views. The leader of discussion for the day should make full and careful preparation on all questions and topics assigned, as all others are expected to do, but it is important that she should not consider her position one of instruction; she must not yield to the temptation to give information, and answer questions instead of skilfully calling forth the views and the knowledge of others. If, on rare occasions, a majority of members present have failed to make preparation, it is often wise either to defer the lesson until the next meeting, or to turn the hour for discussion frankly into a study hour in which, books in hand, all work together. Each member of the club should come to the meeting, text and note-book in hand, with notes, references, outlines, ready for use in the discussion.

A wise leader seeks to call out free expression on both sides of the question; but a long discussion should, sometimes, be summarized briefly, pro and con. An important and delicate function of the leader of discussion is the repression of the too ready or enthusiastic talker, and the closing of the discussion promptly and firmly when it wanders from the point at issue. Discussion should be well distributed among all the members of the club, and a fair hearing should be given to dissenting opinions. Differences of opinion must occur and, indeed, are the best evidence of thoughtful reading; discussions arising from points of view honestly different, are, often, very profitable, since those who speak will be ready to fortify argument with evidence, and will be driven from conclusions already formed only by evidence or argument more convincing than their own. The formation of an opinion honestly from the text and references is of far greater value to the mind than the giving of “correct answers.”

H. A. D.

## JUSTICE

JOHN GALSWORTHY

1. *Preliminary.* Read the play "Justice," carefully once or twice.
2. Do the mitigating circumstances which accompanied this act of forgery cause you to believe that Falder's act should have been condoned by the proprietor and he given another chance? What would you have done?  
 NOTE. It is well to state a parallel case, in order to test yourself practically: Imagine Falder to be either a maid servant or a chauffeur who has been in your employ for several years; what would you decide in a similar case?
3. State the point of view of James Howe, as you understand the man; make out as reasonable and favorable a position for him as you can.
4. State as strongly as possible the basis on which Falder's case might claim leniency.
5. Summarize the trial:
  - (a) Arguments of prosecution; which is most effective?
  - (b) Which is of the greatest strength from the human point of view?
  - (c) Which looks toward the welfare of the prisoner?
  - (d) Which looks toward the welfare of society?
  - (e) Arguments of the defense; on what did the defense rest a plea for leniency? What is the *legal* strength or weakness of this argument?
  - (f) What was the position of the judge in relation to the arguments? In relation to the prisoner?
6. Where is the climax of this play? Why?
7. What is the purpose of the representation of life in the prison?

8. What is the effect of this life on William Falder?
9. When he is dismissed, practically, wherein lies hope of re-establishment for him in character, in opportunity, in love, or friendship? Show in each, how the years in prison have affected the man or his situation.
10. From the point of view of society, is William Falder improved, or the contrary? Argue the point.
11. In the case of Ruth Honeywell, show the result in her life (a) of Falder's imprisonment; (b) of the aid and advice offered her while Falder was in prison.
12. Show the result of Falder's release, and of her meeting him again. Probable result of his death on her life.
13. Do you consider individuals, or society as a whole, or the institutions of justice, most responsible for Falder's fate?
14. Should Falder have been treated from the point of view of the proprietor, or of the community, or as an individual pathological case?

## II

### MILESTONES

ARNOLD BENNETT AND EDWARD KNOBLAUCH

1. What characteristics of the times really determined the choice of dates for the three acts of "Milestones"?

#### *Act I. 1860*

2. Stage setting. Consider the furnishings and clothes described, carefully, and point out what, in the setting of Act I, reveals the date of the play.

3. Contrast the older generation in Act I with the younger generation in the same act in regard to
  - (a) Superficial appearance; that is, clothes, manners, relations to their elders, topics of conversation, amusements, etc.
  - (b) In regard to ambitions, point of view, plans. Do you attribute differences to the growing old of the elders, or to changes in prevalent conditions of life, habits of thought, etc., in the world in which these people live?
4. What life issues are determined in Act I? Person by person, show what the issue is, how important, or how far-reaching the decision, and the determining reason.
5. Sum up, or state briefly, the characteristics, point of view, and ideals of life in 1860, as shown in Act I.

### *Act II. 1885*

6. Describe each person reappearing in Act II, as he or she impressed you at the close of Act I, then point out changes since. Note whether these are due to conditions and events, or to changes in the person, and explain.
7. Compare the young people of Act II with those of Act I, pairing for the contrast each one with the one in Act I whose age, condition, etc., is nearest parallel, then make a careful outline both of similarities and differences, under these general headings:
  - (a) The appearance, interest, outlook on life of the individual.
  - (b) The relation of each to his elders, and the plans and ambitions of each; note especially the influence of the elders in guiding or determining these plans and ambitions.

8. Define the real issues up for decision in Act II, and show their importance. Show what is the determining factor in each decision made.
9. What new element, or influence, appears in Act II? Are the causes determining decisions in Act II vitally different in any respect from those working in Act I?
10. Compare the elders of Act II with the elders of Act I, and, if you find differences, discuss the causes of these.
11. Sum up briefly the characteristics of the age, define the point of view and the ideals of life in 1885. Discuss the changes in these since 1860, the tendency of the movement, the dangers and the possibilities in it.

### III

#### MILLSTONES (*Continued*)

##### *Act III. 1912*

12. Describe each person reappearing in Act III from previous acts, referring to your understanding of the characters and the opinions at the close of Act II. Then point out the changes in each, and discuss, according to suggestions under previous topics, whether these changes are due to conditions and events, or to some process or habit of thought going on within the person, and explain, with citations in support of your opinion.
13. Compare the young people of Act III with those of previous acts (as before); make a careful outline of similarities and differences and discuss causes tending to perpetuate similarities or working to change them.
14. In the above comparisons do you find any tendencies working through the series? If you do, discuss and explain these.

15. Why is Act III less vital and strong in the interest than Act II?
16. On what did the author depend for unity in a play in which the relations of the *dramatis personae* change in each act?
17. Name for each act the task or purpose the dramatist intended to accomplish in it.
18. Define carefully the theme of "Milestones."
19. What is the chief difficulty in presenting this play on the stage?
20. In the presentation on the stage, in what must the chief source of interest be found?
21. In what lies the relation of the scenes of this play to the individual spectator, or reader?
22. To what has the popular success of "Milestones" in the United States been due?
23. Do you think "Milestones" a play likely to outlive the generation in which it was written? Give reasons for your opinion with consideration of the qualities that give permanence.
24. Has this play the elements of dramatic form, dramatic plot, hero, heroine, climax, etc. Above all has it unity of interest, or of action, or of theme?

## IV

### CHITRA, AND THE PRINCESS

RABINDRANATH TAGORE

#### I. THE POET

1. Describe the personality of Tagore and show pictures.
2. What can you learn about the character and influence of his father?
3. How and where was Rabindranath educated?



4. What is his own position in India? His occupation?<sup>1</sup>
5. Where, in caste, does he stand: (a) in practice; (b) in belief and influence?
6. Do you find that his mind is influenced chiefly by Western or by Oriental ideas?
7. In what book, or books, may be found his interpretation of the beliefs and philosophy of India?
8. What writings won for him the Nobel prize?
9. On what ground, if at all, was this honor deserved? (See Reference list, page 42.)

## II. THE POEM AS DRAMATIC ACTION.

10. *Preliminary.* Read the entire poem before studying the topics.

### *Scene 1*

11. *Chitra appears.* Describe the character, education, secret desires, and personality of Chitra as she appears in this first scene.
12. The adventure narrated. How is this explained by herself? How is it understood by Madana?
13. Why did Chitra ask for personal beauty? Why was the prayer granted?

### *Scene 2*

14. *Arjuna, solus.* What had been the effect of the first sight of Chitra's beauty on him? Three possible explanations of the author's purpose suggest themselves in accounting for this effect; what are they? Which do you choose? Why?
15. *Enter Chitra.* What essential difference between this Chitra and the Chitra previously seen in the forest temple of Shiva? Between her conduct then and now?

<sup>1</sup>The description of the peculiar school founded by him should be studied in this connection. See New York Independent, August 3, 1914.



16. Are Chitra's last words in this scene an instance of woman's craft, or are they a sincere expression of feeling?

### *Scene 3*

17. Interpret the meaning of Madana's words after the close of Chitra's narrative?
18. How did the poet intend to characterize the impulse that led Arjuna to break his vow, as described in Chitra's story, scene 2, and Chitra to invite the act?
19. Why was Chitra thereafter dissatisfied?
20. Explain Vasanta's counsel.

### *Scene 4*

21. In scene 4, there seems to be a double meaning in the speech of each; explain it throughout the conversation.

### *Scene 5*

22. What is the meaning in this brief scene? What is the purpose in the play, of its introduction here?

## V

### CHITRA AND THE PRINCESS (*Continued*)

### *Scene 6*

23. What is the real meaning of the last two lines of Arjuna's first speech?
24. Compare Geraint's idleness when cherishing Enid. See *Geraint and Enid*, in "*Idylls of the King*."

25. What caused Arjuna's thought to return, at this time, to old days?
26. Explain Chitra's answer. Did Arjuna understand her words?
27. In this scene, did Arjuna wish to escape Chitra, as a hero tired of his mistress, or to draw her into closer bonds? Show your reasons for the opinion you give.
28. Can you explain Chitra's prayer here? Did she consider the boon essential to success? Did it prove so?
29. Trace the steps of the revelation intended by Chitra?
30. Why was Arjuna misled to a false conclusion?
31. Contrast the Chitra of scene 9 with Chitra in scene 8; explain the change. Did she now hope to win Arjuna or expect to lose him?
32. Wherein lies the dramatic climax of this simple action? Wherein the conclusion?
33. What is lacking for the complete satisfaction of English or American readers?
34. This play has been produced on the stage by amateurs, but not with success. Wherein lies the difficulty of reproducing the atmosphere and effect intended by Tagore?

## VI

### CHITRA AND THE PRINCESS (*Continued*)

#### III. CHITRA AS A SYMBOLIC POEM

35. There are at least two points of view to be considered in the interpretation of the hidden meaning of this poem. Briefly, these are:
  - (a) Is the suggestion that of the typical phases and transitions of woman's life, from the blossoming of the maid into womanhood, and on to the companionship of mature years?

(b) Or, is the poem, like Ibsen's "The Doll's House," intended to set forth in the person of a single woman the transformation now taking place in women, in their lives, their characters, occupations, duties, relations with men?

36. If (a) is your opinion, trace the meaning hidden within this beautiful poem in detail showing the significance of each transition and its subtle relation to the lives of men and women typically revealed.

37. Or, if (b) is your opinion, show step by step the unfolded parallel and also discuss the question whether Tagore of India, the land of Oriental mysticism, may be supposed to have hidden this most modern interpretation of woman in the heart of his poem.

#### IV. BRIEF CRITICAL COMPARISON OF TENNYSON'S "THE PRINCESS" AND TAGORE'S "CHITRA"

"The Princess," published in 1847 has been called "the wind before the dawn"; "Chitra," published in 1914 in the twentieth century, is the latest word on the same subject.

38. *Preliminary:* What changes, historically, have taken place in the position and lives of women since 1847? Discuss this question briefly under the headings: Education; Occupations; Relation of woman to the community; Relation to her own household; Relation to man personally.

39. What further changes, not yet accomplished, are now indicated?

40. The following passages in "The Princess" are indicated for careful consideration; they especially express Tennyson's ideas and ideals in regard to women. Henry Van Dyke, in "The Poetry of Tennyson," page 112, discusses briefly "The Princess" and these ideals.

(a) Lady Psyche's prophecy, "At last she rose upon a wind of prophecy." Part II, l. 153.

- (b) The Princess Ida's own words, "To lift a woman's fallen divinity on a pedestal with man." Part III, l. 206-.
- (c) The Prince's words, "Henceforth, thou hast a helper, me that know the woman's cause is man's." Part VII, l. 242-.
41. What were the reasons, in 1847, for introducing with emphasis the conservative point of view, and characters holding it with strength and prejudice?
  42. In "The Princess," by what means was the old position abandoned?
  43. In "Chitra," why is the old conservative view of woman, her duties, her dependence, etc., not presented in the poem?
  44. On what does the change in her position turn in Tennyson's poem? On what in "Chitra"?
  45. In "The Princess," what suggestion do you find of early prophecies of the effect on women of higher education and culture?
  46. In "Chitra," what losses in the life of woman, in the new day, do you find suggested? What compensations for these?
  47. What indubitable reason is brought forward which must forever prevent woman from turning back to the shelter, or ease, or dependence, of an older time?
  48. Also, ask, from the point of view of (b), what three steps in this transformation are represented in the conclusions presented respectively in Tennyson's "The Princess"; in Ibsen's "The Doll's House"; in Tagore's "Chitra"?

These studies are confined to a consideration of structure and essential purpose in these poems. There is abundant material in each for the study of rare poetic qualities, beauty of diction, rhythm, setting, suggestion, song, etc.

## VII

### THE GREAT DIVIDE

WILLIAM VAUGHN MOODY

#### *Act I*

1. At the time when Ghent makes his appeal to Ruth to give him a "fair chance," is the misunderstanding of the situation by each an essential part of the play?
2. In Ruth's character, in Act I, what evidence of the influence of New England's traditions and conventions do you find?
3. Trace, in Act I, all points of contrast, both in setting and in human nature, on which the author depends for effect.

#### *Act II*

In Act II, each is trying to work out a solution of the problem as he or she understands it:

4. State the circumstances and conditions under which the two are living and show the bearing of these on the problem.
5. State the "situation" as it exists in Ruth's mind; what solution is she trying to reach?
6. State the problem as it exists in Ghent's mind; what results is he striving to bring about?
7. Has the author indicated any possibility of solution from themselves; that is, without other circumstances or influences than those of their own lives? Why, or why not?
8. What is the dramatic reason for introducing the prophecy of a child in Act II?
9. In your analysis of the motives which led Ruth to go with her brother, what were the decisive influences?

### *Act III*

10. What is the dramatic reason for placing Act III in the old home? How do Ruth and Stephen reach an understanding, at last?
11. What means are used to reveal a different point of view to Ruth?
12. On what course of conduct and acts must Stephen's words to Ruth rest to be effective? Have these been made clear in preceding parts of Act III or of the play?

On the stage, the last act of this play is weak dramatically; discuss this in relation to the preceding acts and show:

13. In what it is defective: (1) in plan? (2) in conception of details? (3) in relation to the preceding acts?
14. In what is the act presented dramatically weak, (1) in characters? (2) in action? (3) in relation to the preceding acts?
15. Suggest changes which might give dramatic strength to the act.
16. What do you consider the main thesis of the play in reference to man and woman? What is its bearing on social order and morality?

### VIII

#### FAITH HEALER

WILLIAM VAUGHN MOODY

#### *Act I*

1. What are the conditions and setting on which the curtain rises?
2. Why is the Middle West chosen for the scene of the action?

3. Are the characters typical, or individual? Consider here: Mr. Beeler; Mrs. Beeler; Martha Beeler; Rhoda Williams. If typical, define the social type or class each is intended to represent; if individual, the personality, so far as it appears in Act I.
4. Do you find dramatic significance in the furnishings, etc., of the room?
5. Enter Michaelis: What "situation" is created by this man's entrance into this house?
6. Define the impression made personally by this man on each one of the family.
7. What happens to Michaelis himself as a result of his entrance into this household?
8. What is the result in relation to the visions and ideals of his past life?
9. What is the effect on each one, including Michaelis; of the healing of Mrs. Beeler?
10. Why is the negro, Abe, introduced at the close of this act?
11. Is the healing of Mrs. Beeler, or the approach of the multitude, with the effect on Michaelis, the culmination of the purpose in Act I?

## *Act II*

12. What is the first important element of the dramatic situation presented in Act II?
13. What means is taken to reveal this dramatic situation to readers or to spectators?
14. Must this act be most effective on the stage, or in the reading of the play? Why?
15. What means of removing the spell are considered by each?
16. Why are the doctor and the minister both introduced at this point in the play?



17. In this act, is Rhoda in her relation to Michaelis typical, or a person? Show your position by defining the typical influence, or the personal relation between the two.
18. The Call and the Hour: What constitutes the call? How is the man sure of the hour, at last?
19. Why is the doctor's explanation thrown in here, at this point in the play?
20. What is at the root of the Healer's despair?
21. What visible evidences of failure are presented on the stage? Show how each different person explains these occurrences. Which seems to you the real explanation?

## IX

### THE FAITH HEALER (*Continued*)

#### *Act III*

22. Act III opens with two opinions. What is Beeler's explanation of the occurrences of the day, especially of the Healer's failure?
23. What is Martha's explanation?
24. Why is Abe still brought in as a part of the scene?
25. Solutions of the difficulty—the spell:
  - (a) Beeler's explanation of it.
  - (b) Abe's notion of getting rid of it.
  - (c) Rhoda's solution, shown by act, and by the purpose in her mind, is what?
26. Why is the doctor again introduced here by means of Martha's report?
27. Enter Michaelis: What is the most important dramatic effect to be produced by his entrance?
28. What is the significance of his "magic rope," which is introduced several times, especially here?
29. What is the significance of the chance word which calls forth a sudden exclamation from Michaelis?



30. Enter Rhoda, purpose in mind: What does Rhoda see in Michaelis's proposal? Why does she refuse it? What is Rhoda's explanation of the Healer's failure?  
(Note the parallel between the belief in the Healer's mind and the mediaeval idea; as, in the temptation of Parsival by Kundry.)
31. Why does the author condemn Rhoda's marriage with Littlefield as gross and immoral? Is this the traditional view? Does it appeal to you as likely to prevail?
32. What considerations for it are strongest?
33. What is the answer of those who take the other position?
34. At what point in the play does Michaelis pass from the mediaeval to the modern point of view in regard to the love of woman? Give his own explanation of the change that has taken place in himself.
35. Who first discerned the change that had taken place in the Healer? Why?
36. The first effort to help another put forth by his spirit was what?
37. What is the essential difference between the first turning of his spirit to Rhoda and the second?
38. Did the author intend you to believe that the doctor, or the Healer, saved the child?
39. To what did he intend you to attribute Mrs. Beeler's second restoration?
40. Define, as nearly as you are able, the belief and the power in which, at length, the Healer went forth to the multitude.

#### GENERAL TOPICS

If you find in this play a parallel to historic phases of belief since the time of Christ, trace and amplify it in the following points:

41. In regard to the celibacy of the priest.

42. In regard to the source and nature of the Healer's power.
43. In popular belief concerning the so-called instances of healing.
44. In regard to the relation of man to human need; the call, and the way in which it is best obeyed.
45. In regard to woman's relation to man.
46. In regard to woman's place in society.
47. This play was not a success on the stage. Does the play fail in dramatic quality, or in emotional content, or in appeal to human interest and sympathy?
48. In what is the play difficult to present, or dramatically weak?

## X

### MARLOWE

JOSEPHINE PRESTON PEABODY

Special references for this play will be found on page 44.

1. *Dramatis personae*: Greene, Lodge, Nash, Peele, Marlowe—for each give a brief outline of his life, showing:
  - (a) Age of the man, and social position or means of livelihood at the date of Marlowe's "Faustus."
  - (b) Works already produced.
  - (c) Most notable work produced at any time in the life of each, whether written at this time or later.
  - (d) Relation of each man in the group to the other.
2. Which of these men exerted the most important influence on his contemporaries? On English dramatic literature?

3. What historical facts in the life of Marlowe were of dramatic value as a basis for this play?

*In London at this Date*

4. What theaters were open? Where were they? Why?
5. Who was on the throne? What was the attitude of the court toward plays and players?
6. What class in the community condemned plays and actors? Why? Was this class powerful?
7. How were companies of players supported and protected?

*The Faust Legend*

8. Give some account of the Faust legend in its different forms, and of its origin, age, distribution, etc.
9. What use had been made of it in literature up to this time?
10. What was Marlowe's purpose in choosing this legend for his play? How did the play affect his reputation? Why?

XI

MARLOWE (*Continued*)

Comment: The dramatic plot, in this play, is subordinate to the main purpose of presenting a great poet in contrast to his fellows, and under the conditions of his age. The effect is rather epic than dramatic, but the semblance of dramatic form is preserved by a slight plot, consistently subordinate to the presentation of the man and the understanding of his character.

## *Act I*

11. What impression about the play "Faustus" is gradually produced by the talk of Scene 1? Why is Marlowe made to enter with talk about his own play?
12. Enter Barnby, Alison, etc.: When Marlowe sees Alison, what is the effect on him? Contrast and define the effect of Alison on Marlowe, with the impression she produces on the other poets present. What is the purpose of this contrast?
13. What beginning of threads of plot do you find?
14. What is the "situation" at the close of Act I?
15. Explain Marlowe's words, "I am the man, the devil, and the soul." Why placed at the close of Scene 1?

## SCENE 3

16. Explain the effect of the song on Alison.
17. What was Marlowe's mood and his feeling toward her in this scene?
18. What is the difference in attitude of mind toward Alison between Andrew and Bame?
19. Why is "Her Ladyship" introduced at the close of the scene with Alison?
20. What attraction brought "Her Ladyship" to this place? What does she represent in Marlowe's life?

## *Act II*

21. Explain the purpose of this scene with reference to each of the following: Alison, Marlowe, Andrew, Bame?
22. (a) What do you understand by Marlowe's words about Alison? Did any who heard him understand his meaning, or his feeling?  
(b) Define as fully as you can the influences at work in Marlowe's mind at this time.

## XII

### MARLOWE (*Continued*)

#### *Act III*

23. What had taken place in the interval since Act II?
24. What news is told here? What is the bearing of it upon the persons present?
25. How does Bame translate his own failure into terms of personal enmity?
26. Explain the "lash" against Marlowe which he should shun.
27. Why is "Her Ladyship" again introduced?
28. Trace the working of Marlowe's mind which finally sends him forth to seek "the Little Shrine." In his mind, what issue turned on the result?
29. Does this afford comment, or throw light either on his personal beliefs, his plays, or his past conduct?

#### *Act IV*

30. Discover the basis of sympathy between Alison and Gabriel, as shown in Scene 1; also, the essential difference between them, if any exists.
31. Discuss the question whether Alison is typically a beautiful English maid in time of bloom, or a girl who is endowed with poetic temperament and imagination.
32. Why must this scene precede the entrance of Marlowe?
33. Did Alison understand Marlowe's purpose in coming? What did she suppose?
34. What guided Alison in the response she made to Marlowe?
35. Why did he not kiss her? Did he fulfil his hope in coming? How? or, why not?

36. Show and trace the slight plot which at length causes Marlowe's death.
37. Show how the condition of Marlowe and the manner of his death in Act V grows out of forces working from an earlier time.
38. Give, briefly, a characterization of Marlowe, drawn wholly from the impressions you find in your own mind at the close of this reading. Describe him as you think he should appear on the stage in the first acts, in the last.

### XIII

#### THE PIPER

JOSEPHINE PRESTON PEABODY

Comment: In this play, three threads are interwoven, namely, the form and material of the play drawn from the traditions, literature and histories of mediaeval times; the story, or plot, which forms the drama, also mediaeval in its origin; and the inner or double meaning which makes the play almost allegorical. This hidden meaning is spiritual and informs the narrative, even as soul the body.

1. What is the "dramatic situation" with which the play opens?
2. Outline briefly the antecedent plot of which this situation is the conclusion.
3. Point out what one element in this situation prevents it from being a true conclusion of the antecedent plot and is the beginning of a new action.
4. Discuss all means used to give a mediaeval atmosphere to the scene, and to indicate the mediaeval characteristics of the people.

5. Make a plot outline of Act I, showing steps, and define expressly, beginning, climax, and conclusion, or "situation."
6. Throughout Act I, point out the inner meaning, especially sentences and phrases of double significance.

## *Act II*

7. A dream—why? What is the meaning of it?
8. Through the dream float bits of plot interwoven from Act I; trace these and show how the action moves on by means of them.
9. Show wherein contrast and double meaning thread the scene.
10. How, if at all, does the double meaning connect with the inner meaning of Act I?

## SCENE 2

11. What had been the Piper's real reason for leading away the children?
12. Why did he feel that Barbara must not become a nun?
13. Why would he not consider the price Michael named as the only one that could save her?

NOTE. Kipling's "They" should be read in connection with the dream thread in this act. Each will interpret the other.

14. The plot of this scene is what? What part of it is made out of the earlier plot? What part out of beliefs and superstitions that exist only in the mind?
15. What is the inner meaning—
  - (a) Of the strange dancing?
  - (b) Of Barbara's following the Piper instead of Michael?
  - (c) Of the Piper's fear of the rainbow gleam?



## XIV

### THE PIPER (*Continued*)

#### *Act III*

16. Interpret, "'Tis her very self is caged within herself."
17. Give a brief outline of the plot that determines the form of Act III.
18. Interpret the transformation scene which really is Barbara's betrothal, especially the words of the Piper; also, the descriptive passages.
19. Seen on the stage, of which will the mind be most conscious here, of the form and story, or of the inner meaning, the spiritual significance?
20. What element closely related to the dream life of the children enters into the scene with Veronika?
21. What brought Veronika, alone of all, to the Piper? What kept the others back?
22. In what lies the strength of Veronika's final appeal to the Piper? Why does he struggle so hard against it?
23. The Piper defines the conception of parenthood prevalent in Hamelin; give, in your own words, in full, this conception and its bearing on (a) family life; (b) the child; (c) the community. What, chiefly, did the Piper condemn? What would he substitute?
24. Where, in Act III, is the great dramatic scene? Show why, and what it is that makes this, as it were, the culmination of all that precedes.

#### *Act IV*

25. Show the contrast between Act I and Act IV.
26. Show the changes in the people as apparent on the stage.



27. Show why the children, at last, returned.
28. Why is all closely tied to the "Lonely Man"?
29. Why must the Piper disappear at the end?
30. Is it intended to represent that supernatural agencies are at work in the final act?
31. Last of all, discuss what is the theme, or central purpose, of this play.

## XV

### THE BLUE BIRD

MAURICE MAETERLINCK

#### *Act I*

##### THE TRANSITION

1. What means of rendering the transition credible to the imagination are used?
2. What is the difference between the child's mind in this respect and the minds of grown up persons? Would this difference suggest itself most forcibly to the reader, or to the spectator?
3. For what does the diamond stand throughout the play?
4. How is the sense of parallel, contrast, or relationship between the dream world and the real world preserved throughout Act I?

#### *Act II*

##### SCENE I. THE TRANSFORMATION

5. Show why the dramatis personae enter after the curtain goes up.

6. What determines the form and appearance of each as the actors appear?
7. Have these persons a real existence in any literature, age, or imagination?
8. What is the point of view in regard to these dramatis personae which the dramatist must consistently maintain to carry out his plan?

## SCENE 2. THE LAND OF MEMORY

9. Out of what is the Land of Memory made?
10. What seems to be the law of selection and sequence in the Land of Memory?
11. What special part in child life does the Land of Memory supply?
12. How is entrance found? What ends the stay here? Why?
13. How is it that the Blue Bird is found here, and then lost?

## *Act III*

## SCENE I. THE PALACE OF NIGHT

14. Why should the Palace of Night follow the Land of Memory?
15. What is the difference between experiences in the Palace of Night and those in the Land of Memory?
16. What is the relation, if any, between this world and the world of real things?
17. What is the meaning of the scene of the Blue Birds that cannot live in the daylight?

## XVI

### THE BLUE BIRD (*Continued*)

#### *Act III* (Continued)

##### SCENE 2. IN THE FOREST

18. What is the relation of the forest scene to the one that precedes?
19. Why are all animals except the dog and the guide supposed to be in league against the quest of the children?
20. What is the primary cause of all the trouble in the forest? On what does the imaginary climax turn?

#### *Act IV*

##### THE LAND OF THE DEAD

21. On what excuse are the children sent to the Land of the Dead?
22. Why may no animals and no things accompany them here?
23. What is the preliminary conversation between Tytyl and Mytyl intended to represent?
24. What is the meaning of the only comment on the scene that follows the turning of the diamond?

##### SCENE 3. THE KINGDOM OF THE FUTURE

25. Study the arrangement of the scene, and not the symbolism of parts. Why is it hard to recognize anything in the Kingdom of the Future?
26. What is the essential difference between the Kingdom of the Future and the Kingdom of the Past?
27. What is the connection between this scene and the earlier parts of the quest?
28. Why are children the ones taken into the Kingdom of the Future?

## SCENE I. THE RETURN

29. How is the scene in the Land of the Future brought to an end? How is the transition from unreal to real effected?
30. On what must the dramatist depend for the acceptance of this change by reader or spectator?

## SCENE 2. IN THE REAL WORLD.

31. On what is the emphasis placed throughout this scene?
32. What is the secret that at last discovers the Blue Bird?
33. Why at the very end, when really found, does he once more escape, and fly away into the blue?
34. Do you recall any parallel disappearance, in great literature, of the desired sign of the ideal?
35. Why, in this play, are children instead of adults, sent in search of the Blue Bird?
36. Distinguish, in the play, the Destroyers of Happiness, and the mistakes that lead away from Happiness. Show the relation of the children to each; of each to the quest.

## XVII

### HEROD

STEPHEN PHILLIPS

COMMENT: This poetic drama is remarkable for careful structure, dramatic action adequately motivated, and tragic effect, prepared for from the beginning, and made effective with great skill.

### *Act I*

- I. What is the significance of the setting of this scene, in suggesting either character, or the action to come? Illustrate from the text.

2. What is the first impression of Herod, the King?
3. Point out the relative importance of the characters appearing in this scene; how is this shown? Define the personal relation between each and Herod.
4. What is the first indication, or clue, of the dramatic action of the drama?
5. What parties and persons at court desired the death of Aristobulus? To what motive was appeal made to bring it about?
6. Trace the plot, in outline, from this beginning to the end of Act I, and give all the elements of the "dramatic situation" as you find it at the close of this act.
7. Does it seem to you that the act, or incident, that determines the course of the action has taken place at the close of Act I?
8. What sub-plot do you find in Act I? Is its relation to the main plot essential? Show how, or how not? Is this sub-plot sufficiently motivated in the past lives of the actors? Show how, or how not.

### *Act II*

9. The return of Herod: Show what Herod's own expectation of his return was. Show, also, what awaited him and why this did not correspond with his own anticipation.
10. What was Herod's bargain?
11. Does the account here correspond with the historical situation?
12. Did the political situation justify this bargain, or did Herod betray his own people from personal ambition?
13. The meeting between Herod and Mariamne: Describe the mental point of view and state of each.

14. Describe the understanding, by each, of the other's mind and attitude. Which was in the stronger position? Why?
15. Define the outside influences brought to bear and show how each worked on Herod's nature. Had he anticipated the complications in court and populace that met him on his return?
16. Why did the first plot against the life of the queen fail?
17. The defense of the King: Give each step of the assault on his position and the influences that led to it; then, each step of the reversal of feeling wrought by Herod and explain how it was done?
18. What was the appeal made by Herod to Mariamne? Why did it fail?
19. How was the final word drawn from Herod? Was it the lie direct that succeeded or did the schemers work upon some passion of his nature?
20. What are the most significant words, or line, in this act?
21. Why is the envy of Caesar introduced at this precise moment?

## XVIII

### HEROD (*Continued*)

#### *Act III*

22. Define in all its elements, the situation with which Act III opens.
23. Had the plotters succeeded in what they were aiming at in the death of Mariamne? Show in detail from the act itself. Explain in full the fear that had come upon them.
24. What had been the story of Herod in the interval between the two acts?

25. How is Herod's insanity shown on the stage? How is the cause of it made manifest?
26. Compare the insanity of Lady Macbeth in the sleep walking scene, with the insanity of Herod in
  - (a) The motive which led to the crime
  - (b) In the after effect of the crime on the mind and the emotional nature of each.
  - (c) Could either be said to repent of the act? If so, which? Show evidence in the play.

#### GENERAL TOPICS

27. What is the tragic motive of this poetic drama?
28. In what, really, does the action begin?
29. Wherein is the climax?
30. What is the conclusion of the action? Has it unity? If so, show what gives it unity.
31. In what lies the great dramatic power of this play?
32. Discuss the question whether Herod as presented in this play may be accepted as the hero of tragic drama, in the classical sense; that is, according to Aristotle's definition.
33. Discuss carefully in what degree this poetic drama, either in the text, or on the stage, presents characters historically in the setting of the fierce barbaric age in which they lived. Discuss in detail the degree in which the persons themselves embody or represent the characteristics of the age and the means used to impress these upon the audience or the reader.
34. Compare Salome, in this play, with the Salomé of Oscar Wilde and show which author has most effectively presented her in the setting of the age and time.

## XIX

### THE FIRE BRINGER

WILLIAM VAUGHN MOODY

COMMENT: This poetic drama is symbolic and poetic rather than dramatic. In the brief time allowed for study of this play, it seems best to center attention on these qualities.

1. Preliminary reading.
  - (a) The Introduction, by J. M. Manley, to "Poems and Poetic Dramas" of William Vaughn Moody.
  - (b) The reading of the entire drama, then the re-reading of Act I.
2. Let some one give briefly, the mythical story of Prometheus, which serves as the foundation of this poem. (See Gayley's "Classic Myths" for the best brief statement.)
3. Summarize very briefly the plan of the dramatic action of "The Fire Bringer."
4. Give in brief the purpose of Act I in this plan and point out its chief moment.
5. Give in brief the purpose of Act II and show the importance of the chief moment in this act, its relation to the plan of the play and to Act I.
6. What is the chief moment in Act III? What part in the dramatic action has this act? What is its relation to Act I? To Act II?
7. In Act I, what is the symbolic significance of—
  - (a) Dukalion and his family?
  - (b) The Stone men and women?
  - (c) Prometheus?
  - (d) Pandora?
  - (e) The absence of light, sun, stars, etc?
8. To what was the despair of the aged king due?



9. In the songs of Act I—

(a) Interpret in a series the three songs of Pandora.

(b) Interpret the songs of the Stone men, of the Earth women; do you find them prophetic? If so, what are their meanings?

## XX

### THE FIRE BRINGER (*Continued*)

#### *Act II*

10. Act II is not so clearly presented as Act I. Inquire what two influences, in the action, come into conflict. Explain these. How do they arise?

11. How is the sacrifice halted? Why?

12. Explain the slow approach of Pandora and the significance of each part.

13. Why does Pandora appear before Prometheus here, as elsewhere?

14. What is the significance of the reappearance of the stars?

15. Interpret Pandora's song, p. 234.

16. What is the meaning of Pandora's song, p. 242? Of the four lines, top of p. 243?

17. Prometheus's words, p. 245—

(a) What is the symbolic meaning of the presentation of the fire in the reed?

(b) What is the relation of this gift to the scene with which the play opens?

(c) How is the symbolic meaning of these lines to be connected with the hidden or symbolic meaning in Act I?

(d) Why is the fire given into the hands of Aeolus and Alcyone?

### *Act III*

COMMENT: In "Prometheus Bound" of Aeschylus, the great tragic drama deals chiefly with the wrath of Zeus, and the penalty exacted of Prometheus for aiding mankind. In this play, Prometheus is an aid to man, an incident, a means of salvation, in the larger drama of mankind fleeing as a race before the wrath of the gods. There is, therefore, little opportunity for profitable comparison.

18. With what fear does Act III open?
19. What does Pandora foresee in the early part of Act III?
20. How are men reassured? Point out, in Prometheus's words, all the beneficent results to flow from his gift of fire. Interpret the prophetic and secret meaning by paraphrasing in plain speech Prometheus's words, p. 260, beginning "an the folk, though ignorant," to end of speech.
21. What is the reference in Pandora's words, p. 265?
22. What is the prophetic meaning of the lines sung by the Stone men, p 266?
23. In the Introduction, Professor Manley attaches especial significance, symbolically, to the song of Pandora, pp. 267, 268. Explain if you can.
24. Close this discussion by reading aloud this song, and after, Eve's song from "The Death of Eve." See p. 138.

## REFERENCE LISTS

### SUGGESTED FOR PRIVATE OWNERSHIP BY EACH MEMBER OF CLUB

The Study Outline.

Copies of the plays to be studied.

Suggestive questions for study of dramatic technique.  
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The Drama, its Laws and Technique, by Elizabeth Wood-  
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*The Poetic Drama and the Dramatic Poem*.

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Morley, Henry. *History of English Literature*, vol. ix,  
pp. 245-259.

(This set is found in many libraries, and gives a full account of the Faust Legend, Marlowe, and other matters important here. Clubs not having access to a public library may find some information in Green's *Shorter History of England*, Saintsbury's *English History*, etc.)

Saintsbury, G. E. B. *Short History of English Literature*. 1898. Macmillan. \$1.50.

For Marlowe's life and contemporaries.

Van Dyke, Henry. Poetry of Tennyson. Scribner. \$1.25.

Woodbridge, Elizabeth. The Drama: Its Law and Technique. Allyn. 80c.

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Reference material on the following topics must be supplied by each library according to its resources. Such material can also be secured at reasonable rates from the Wilson Package Library, operated by the H. W. Wilson Company.

Changes in position of women since 1850.

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Tagore and His Model School at Bolpur, by B. K.  
Ray. Independent. Aug. 3, 1914.

Tagore, as a playwright, issues a message to women.  
Current Opinion. May, 1914.

Sadhana, a book of essays, by Tagore.

### WILLIAM VAUGHN MOODY

For Moody's plays, "The Fire Bringer," "The Great Divide," "The Faith Healer," see the Introduction by J. M. Manley to Poems and Poetic Dramas of William Vaughn Moody.

### THE BLUE BIRD AND MAURICE MAETERLINCK

Maurice Maeterlinck, by E. Gorse. Encyclopedia Britannica, ed. 11, v. 17, pp. 298-299.

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For Greene, pp. 215, 268.

For Lodge, pp. 233, 237.

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